

Śūnyatā Toolbox

From Spaceless Typography to Product Design

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**“Emptiness which is conceptually liable
to be mistaken for sheer nothingness, is in fact
the reservoir of infinite possibilities.”**

D.T. Suzuki, 1870-1966
Professor of Buddhist philosophies

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Introduction

Śūnyatā Toolbox Method (STM) is a new method for design conception, drafting, and styling stage during shaping and detailing processes in product design. STM offer to product and packaging designers a varied collection of unique physical objects look, that were carved from their own mother-tongue or genuine dialects scripts. STM converts unseen spaces of typefaces as a rich potential of tangible shape resources for product design. This will enrich the sketching stage of the design process by stimulating designers to explore new vocabulary of morphological entity bodies as a new source of inspiration domain, besides the regular inspiration of flora, fauna, engineering, and competitors in the marketplace. STM will present to global design market a new voice of personal authenticity and the voice of cultural localization.

The product is valued by the composition of branding processes. The goal is to achieve sale appeal by main design elements, color and form; color for pleasing the eye and matching consumer taste, form for unique identification and differentiation from other competitors. Shaping a unique form of a product is like typography: geometrical alphabet (circle, square, triangle, etc.) are composed - due to functionality, materials and production needs - to a whole desire unit. The design contour of the product gained the main role of uniqueness on shelves. Steve Jobs studied calligraphy in the east; some of its aesthetics and simplicity has fused to Apple products; they are still recognized and differ by form as a marketing strategy, and leads the global ‘design form standards’ of their competitors. Nowadays, “fast” became the name of the game: fast design and redesign, fast engineering and production, fast launching and

marketing. Soup bowl of marketers, a dynamic global competition that changed the product game - the **Form** became the new logo, tangible brand. Printers, Smartphones, cameras, laptops, bikes, cars, watch, etc. – identified by form and color collection. Companies continue to race for survive, striving to pursue and launch breakthrough products in the marketplace. Nowadays, there is a crucial need for a new inspiration domain, or a vocabulary palette of forms for shaping products and objects in engineering design and product design. Designers and Engineers, aware of this economic tendency of good-better-best trends, study Nature as an ideation source. Experts in bio-mimicry develop new product concepts by searching and researching flora and fauna, materials, methods and processes; others, study structure and bionics organs and mechanics. This is achieved by looking at nature as model, measure, system, and forms. Design of Japan's Shinkansen bullet train was inspired by kingfisher bird. Engineers and designers tried to solve loud noise problem, when the train came out of a tunnel, because the change of air pressure. They studied how Kingfisher dives from air into water with little splashing. By redesigning the train front like a Kingfisher beak, they succeed to create a much quieter train, even to get faster speed and use less energy. The form of this high speed train became a tangible logo, identified and branded it, better than any written logo. The need of inspirations becomes a crucial factor in creating, designing, and launching new products in the market.

Śūnyatā and Yetsira: Everything exists relatively.

Western psychology view "emptiness" as a state of negative condition, boredom, depression, social alienation, and apathy; the view a state of "Emptiness" is "horror vacui", fear of emptiness, in Latin language; As Woody Allen sharply stated: *"The artist's job is not to succumb to despair but to find an antidote for the emptiness of existence."* Emptiness is perceived as mental disorder, or at least unwanted of emotional condition: negative, boredom, loneliness, depression, despair, grief. Old traditional cultures have opposite different approach; emptiness is a part of fullness and otherwise. Śūnyatā is the profound meaning of the Buddhism school Mahayana Teaching, means the fruit of enlightenment, "Emptiness", a way to look at sense experience that does not identify with the "I-making" and "my-making" process of the mind. The Buddha used the term "great void", to explain the profound meaning of Śūnyatā and cessation; something that contains absolutely nothing. But, the real original meaning of the word Śūnyatā, is the meaning revealed by the Indian Buddhist master **Nagarjuna** (150–250 CE). His contribution to Buddhist philosophy was the use of the concept of '*Emptiness*', which brings together other key Buddhist doctrines, particularly Anātman (selfless, unreal). Śūnyatā, has multiple meanings depending on its doctrinal context: the concept 'The Emptiness of Self-Nature', voidness, openness, spaciousness. The word Śūnyatā is made of two parts: Śūnya or "empty" and - tā, describing the quality of being ascribed to the former part of speech: thus, empty-ness. All phenomena are without any self-nature; they are empty of being independently existent; this is so because all things arise always dependently: not by their own power, but by depending on conditions leading to their coming into existence, as opposed to being. Emptiness is not complete nothingness; it doesn't mean that nothing exists at all. Everything has its Śūnya, every Śūnya is a part of a thing; thing and no-thing are one. In Theravada Buddhism, Śūnyatā often refers to the not-self nature of the five aggregates of experience and the six sense spheres; used to refer to a meditative state of *"not attending to any themes, he enters and remains in internal emptiness"*. Śūnyatā as a form of meditation was developed by perceiving the six sense spheres and their objects as empty of any self; this leads to a 'formless jhana' of nothingness and

a state of equanimity: infinite space, perception, and consciousness. ‘Emptiness’ as an approach to meditation is seen as a state in which one is *"empty of disturbance."* This form of meditation is one in which the mediator becomes concentrated and focuses on the absence or presence of disturbances in their mind, if they find a disturbance they notice it and allow it drop away, this leads to deeper states of calmness. In Theravada Buddhism, Śūnyatā often refers to the not-self (anātman) nature of the five aggregates of experience and the six sense spheres; used to refer to a meditative state of *"not attending to any themes, he enters and remains in internal emptiness"*. In the 2011 Osaka conference the Dalai Lama stated: *"The essence of ‘emptiness’ is that everything depends on everything else"*. In other words, “Emptiness” is not some kind of heaven or separate realm apart from this world and its woes. “Emptiness” is a realized achievement, state of mental liberation for personal growth. “Emptiness” of a bottle, for example, is unseparated part of the bottle, without this space the essence is lost. **Chandrakīrti**, (600-c. 650), Brahmin scholar from south India, stated in Madhyamakāvatāra (‘Guide to the Middle Way’): *"Even while an ordinary being, if upon hearing of ‘emptiness’, great joy arises within again and again, the eyes moisten with tears of great joy, and the hairs of the body stand on end, such a person has the seed of the mind of a complete Buddha"*. Everything has both, Yin and Yang aspects of relationship, interaction, dialogue. Some cultures use silence as an inspiration source - *"Silence is a source of Great Strength"* (**Lao Tzu**); as a creative process - *"In silence there is eloquence. Stop weaving and see how the pattern improves"* (**Rumi**); as an ethical issue - *"The small truth has words which are clear; the great truth has great silence"* (**Rabindranath Tagore**). They always focus on the way the detail work, balancing contrasts to achieve harmony, they find their own way the word is drawn up to create the silence of the interior spaces. Empty space it can be regarded as a foundation of Taoist philosophy. It is a synonymy of void or nothingness: *"attaining the limit of empty space, retaining extreme stillness"* (**Lao Zi**). The concept of empty space has had a significant impact on Chinese painting: *"what is form that is emptiness, what is emptiness that is form"*. **Lao Zi** stated, *"Knowing the white, retaining the black, it is the form of the world"* (**Lao Zi**, Chapter 28). White in Chinese painting suggests emptiness whilst black signifies solidity; empty space is usually more difficult to deal with than solids, as it needs to convey information by means of a lack of image. The real mystery of the emptiness is that empty space refers to “**Chi**”, a metaphysical concept of a cosmic power, a term which is formless, rhythmic vitality.

The Atom of Typefaces: the thing is nothing, and otherwise.

Śūnyatā, in different names, is a major concept of God, Creation myths in lot of cultures; the punctuation of reality and imagination, motion and stopping, sound and silence, thing and nothingness, space and spaceless, fullness and emptiness. So many cultures, so many languages, so many Śūnyas! Every culture has their own authentic treasure language's alphabets, varied designed typefaces, and their own traditional rules of detailed calligraphy and typography. We argue, these Śūnya's forms, shapes, and silent spaces are part of their own cultural identity, such as the national flag, anthem, motto, emblem, national song, and other symbols including animal, bird, flower and tree. There are no any two identical alphabets with the same forms of emptiness, nor in a letter, word, lines, or paragraph. This could be a cultural problem of globalization wave, when some of our precious stones, authenticity and a spring of creativity could vanish in the sake of “the world is flat” dictation in design. On the other hand, multi-cultural diversity approach based on mother tongues will provide original design styling that will be unique on global scale; better cultural mosaic flavors, toolbox of local forms, shapes, colors – will identify our culture resources in

design. According to the old Indian and Greek atomistic schools, applicable and phenomena in nature can be divided to end, into tiny particles, called '*atomos*' (indivisible, uncutable). Atom as the smallest particle of a substance can exist by itself or be combined with other atoms to form molecules. Between the atoms there is an empty space where there is nothing. Metaphorically, a font is built as a unit, composed of two different atoms, positive and negative, can be combined with other word from two sides, and creates again empty spaces. Their 'brackets' and 'sockets' can connect to each other. Is the negative of a letter important to get the sound and image? Is there any cognitive cause? Every letter is a unit of energy, spiritual entity with two contrasts, but same, faces. Semantically, this unit becomes corner stone of local culture, by media, arts and crafts. It designs the visceral, behavioral, and reflective of people respond to the challenges and stimulus of daily life, customs, traditions, rituals, etc. Everything in the universe, as well, presents substance and energy; they are two sides of the same coin, same form. As it was created in 1905 by **Einstein** equation: $E=MC^2$; even tiny quantities of matter equal to huge quantity of energy. The Creation of World use the concept of contrast as a crucial law of humankind's existence in every matter, being, entity, thoughts, senses. Nevertheless, the visible area of a letter can be invisible in interdependency dynamic interaction. Space can be filled or empty, near or far, 2-D or 3-D; Form can be simple or complex; Texture can be fine or coarse, smooth or rough, sharp or dull. The "thing" and "nothing" are two parts of letter entity, small sound or musical note that can be written. Thing and nothing gives shape to the whole. Principles of atomism can synonymize typefaces: Exists in a plurality of entities, Entities are of different shapes, Complex entities basic particles that are smaller than distribution, Among these particles, called atoms, it is empty, Void is what is not, and yet exist, Atoms and the void components along the world. We can define a letter as an atom-type that contains a mixture of positive and negative spaces combined to be a kind of sound or written form. In typeface anatomy we can recognize visible organs of a font like serif, stem, terminal, bracket, crossbar, shoulder, earmark, etc. there are letters with inner spaces that are surrounded by some of these organs; "e" has inner shape ("eye"), "d" has inner shape ("counter"), etc. Visible and invisible shapes are a complementary type unit that identifies a human sound during reading. Temporary neighborly of any two letters characterize the emptiness by their physical relationship: **AB** Śūnyatā differ **CD** Śūnyatā, etc. Besides, every cultural script has its own letterform design style, with its cultural flavour of writing. **ABCD** In Hebrew script: אב Śūnyatā differ cd Śūnyatā, etc. - but, differ absolutely from English, Hindi, Assamese, Marathi, etc. Therefore, we found that every script has its own invisible lingual 'objects' that could shape up an authentic lexicon of 2d and 3D morphemes. These intangible spaces could be composed as a nanosyntax framework of new tangible objects. The STM offers a lingual object's style that could identify localization by its own genuine cultural morphemes.

Nanosyntax is an interesting part of linguistics, theorizes that syntax can be broken down into morphemes parts, smaller than words that can make up larger syntactical structures and meaning. A morpheme is any part of a word that has its own meaning, for example, the way that the prefix "un", "dis", or "ed" changes the meaning of a word (**unable**, **unblock**, **uncertain** or **disappear**, **dislike**, **discharge**, or **wanted**, **divorced**, **formed**). This concept of breaking for innovative reconstructing goes along with many other similar kinds of scientific progress in other fields. For example, in bio mimicry, chemistry and related disciplines, looking at organic materials in closer ways reveals more about them. Based on same knowledge process, the idea of Śūnyatā is breaking down font structure into atom units of negative and positive spaces; using unseen

spaces, that are not noticed at all by the reader, as a new form of ‘Tangible Morphemes’. Nanosyntax could do much for the field of design research, could benefit from a closer knowledge of how smaller units of fonts are used as inspiration in product design. Every typeface contains its own figural atoms; design atoms to a structural form may get a semantic meaning. “**Ma**” is a Japanese word which can be roughly translated as "gap", "space", "pause" or "*the space between two structural parts.*" Ma is the thing that takes place in the imagination of the human who experiences these elements. The concept of in-between spatial is experienced progressively through intervals of spatial designation. In Japanese, Ma, the word for space, suggests interval. It is best described as a consciousness of place, not in the sense of an enclosed three-dimensional entity, but rather the simultaneous awareness of form and non-form deriving from an intensification of vision. The concept of in-between spatial is experienced progressively through intervals of spatial designation. In Japanese, Ma, the word for space, suggests interval. It is best described as a consciousness of place, not in the sense of an enclosed three-dimensional entity, but rather the simultaneous awareness of form and non-form deriving from an intensification of vision. **Shegeo Fukuda** (1932-2009) posters, identified by sophisticated simplicity are a typical MA.



Picture A: Fukuda- the space between two structural par



Picture B: FIAT Campaign



Picture C: USA Network by Sean Serio

The divided image in this poster (pic. A), is composed from two different contrasts, stimulating the reader's imagination to gain a sophisticated message of men and woman's interactions. White Space in Graphic Design is an important element of layout design which enables the objects in it to exist at all; the balance between positive and the use of negative spaces is key to aesthetic composition. Upscale brands often use layouts with little text and a lot of white space that can give a page/poster/package a classic, elegant, or rich appearance. Real and virtual spaces maintain a close relations with illusion, narrative, time, territory, border, local and global interactions, personal memories, and performance qualities of art. FIAT poster, (pic. B), present how unseen space can deliver a message, when logo can emphasize background space as an eye catcher (pic. C).

“**Wu wei**” in Taoism literally means “non-action” or “effortless doing”. What is the function of ‘unseen’ space of a letter? Beings and phenomena are wholly in harmony, without doing any function; their form is their function, better to say: function follows form. Laozi (604 - 531 BC), the philosopher of ancient China explains: *“As the planets revolve around the sun, they "do" this revolving, but without "doing" it. As trees grow, they simply grow without trying to grow”*. Negative space of a letter has its own presence; it can change by meeting of positive spaces. Just like water. For instance, a square is perceived in picture B, though no square is there, but circles. It can be explained by progress in the study of illusory contours, which are treated by the visual system as "real" contours. In Zen calligraphy, Wu Wei has been represented as a circle. We perceive this brush stroke (pic. B) as a circle. Is it not? A composed positive and negative space unit can present an existent entity: circle, letter, symbol, etc. They can change their volume there are the same, like a block of clay in your hand; you can change design, but it is always a play of positive and negative spaces - the same in typography. Wu Wei is often associated with water and its yielding nature. Droplets of water, when falling as rain, gather in watersheds, flowing into and forming rivers of water, joining the proverbial sea: this is the nature of water. Due to its nature and propensity, water may potentially fill any container, assume any shape; given the Water cycle water may potentially go "anywhere", even into the minutest holes, both metaphorical and actual. Although water is soft and weak, it has the capacity to erode solid stone and move mountains. In Chinese calligraphy, empty space is named ‘designing the white’. Lao Tzi illustrated so clearly: *“Pots are formed from clay, but the empty space between it is the essence of the pot”*, (Pic B).

Śūnyatā Design: ‘what is form that is emptiness, what is emptiness that is form?’

An earlier known form, *"Le bon Dieu est dans le detail"* (the good God is in the detail), is attributed to the French writer **Gustave Flaubert** (1821-1880). Detailing of any output seems to be a crucial part of designing and design. In music every note is an accurate component, cannot be mixed with other note. It keeps its identity along a melody. Design elements are always ready to be mixed in every design soup. Therefore, Typography is a design discipline pursuing always accuracy of details, to achieve high elegance and aesthetics. Generally, Typography style and regulation was effected by art movements; **Jan Tschichold**, (1902-1974), Modernist typographer and book designer, most noted work *"Die neue Typographie"* (The New Typography, 1928). This book was a manifesto of modern design, in which he condemned all typefaces but sans-serif, called Grotesk, and also favored non-centered design, and codified many other Modernist design rules; He even advocated the use of standardized paper sizes for all printed matter, and made some of the first clear explanations of the effective use of different sizes and weights of type in order to quickly and easily convey information. Hence, tough regulations, professional detailing, and inspiration drive typography to the best. In the Jewish tradition, God created the world by words, spoken words. The world was created from nothingness. ‘Things’ from ‘Nothings’, Reality from Chaos. No materials are involved in the creative process, just words. Human Consciousness gained the state of being aware of external objects. His consciousness relates to language and differ him from animals. **Avram** (2000 BC), the founder of Judaism, was called by God to leave his father house and native land of Mesopotamia in return for a new land, family, and inheritance in Canaan, the Promised Land. One of the ancient mystical books, “Yetsira”, traditionally believed it was written by him. This book describes how the God of Israel created the world wisdom by thirty-two divine carved paths. Thirty-two ways are: twenty-

two letters of the Hebrew alphabet, from 'Alef' (A) to 'Taf' (Z); and the ten “Spherot”, metaphorical spaces. Every letter is an original data package, contains the mystical DNA of wisdom, power, and the creation of earth and heaven. Every word is a world with sophisticated use of reading from right to left and otherwise. Every letter face is a divine entity, cosmic energy with its own semantic life in space and time. It has its own unique identification and differentiation in their own presence and connectivity with other letters. Every letter is a setting of substance and energy, curved by divine light in a unit of physical and spiritual form. It was designed semantically by seen and unseen shapes, a contrast of day and night, light and dark, clear-sighted and hidden. When a letter is composed with others, they create together a sound track of verbal and non-verbal presence. Besides literal meaning, every word has its own secret of form and divine semantics. **Martin Buber** (1878-1965), Israeli philosopher best known for his philosophy of dialogue, a form of existentialism centered on the distinction between the “Me-You” relationship, *Through the Thou a person becomes I*. I am creating my world when I communicate the “you”. He states that in such dialogue only the linkage existing between the two, the world of God. The letter ‘A’ is dialoging its negative ‘A’, the ‘sound’ dialoging its opposite ‘silence’. The World Creation concept in Jewish tradition is based on many natural dualities: not opposites but complementary, an indivisible whole, duo is one: Day/night, big/small, hot/cold, young/old, good/bad, weak/strong, angel/devil, white/black positive/negative, black/white, etc. The world is in endless interactive linkage of subtraction and perfection, contrasts and complementary. One is all, all is one – there is a tree in the seed, and otherwise.

Calligraphy is a Spiritual hand writing, direct expression of the spirit of man. All traditional cultures adored calligraphy as a Word of God practice, a crucial asset of holy texts. Some religions, the brush strokes of the supreme calligraphers are divine, primarily concerned with the practice of meditation, in order to gain greater sensitivity to spaces and self-awareness.



Picture D: **Spiritual Typography** - Sacred space design

Jewish Calligrapher is a religious scribe, ‘Sofer Stam’ (Hebrew: "scribe"), who can transcribe intentionally ‘Torah scrolls, Tefillin and Mezuzot’ (Jewish ritual objects), and other religious writings, as holydays ornamentations, marriage contracts and divorce documents. The meaning of “Sofer” is a “counter”, because during his work of copying ‘The Torah’, he counts number of all letters, including spaces, on every line. Special parchment, Pen, and ink are prepared in a ritual “Kosher” process. In his sacred place of scribing, he is not allowed to make any mistake, even no one. Otherwise, he will start all over the processes, from A to Z. The portions are composed in a layout of block texts, that’s why letters’ spaces are manipulated by distance to hit the goal. Therefore, designing accurate spaces between letters and words changes

actually the final letter width. Calligraphy is a precise craft involving many aesthetic and mental skills, needed to attend to these varied activities, simultaneously. The calligrapher must learn to analyze the visual relationships that determine the calligraphic form. Also, he must gain physical control of a two-cornered instrument by learning to engage its dynamics: the pressure and friction generated in the interactive process of moving it in space and making contact with a surface. Such relationships include proportion, scale and pen angle, which combines the visual, tactile and kinesthetic senses. In poetry, the word is important not merely for what it says, but also what it leaves unsaid – the unutterable word which can be defined only through its negative. And words are the negation of the space, and through their dance on the paper they bear witness to that which remains to be written. Calligraphic patterns are balanced composition of text and subtext, seen and unseen spaces. The black characters hold the eye and the mind, dialoguing with unseen spaces on the paper, which the black characters have thrown into relief.

Silence, empty space, nothingness - Artists, in all disciplines, has their own magical wind of creativity. Poets, Musicians, Painters, Sculptors, Dancers, and Actors are just children playing in the playground of mystery spaces, inspired by exist and non-exist expressive ingredients. The real mystery of the emptiness is that empty space refers to Chi, a cosmological term which is formless, but bestows life to Chinese painting. One prominent characteristic of Chinese painting is the design of empty space as solid space. **Lao Zi** (604-531 BC) stated, *'Knowing the white, retaining the black, it is the form of the world'*. White in Chinese painting suggests emptiness whilst black signifies solidity. In Chinese calligraphy, empty space is named 'designing the white'. Amazing how artists relate to absolutely nothing. **Leonardo da Vinci** (1452-1519) stated: *"Nothing strengthens authority as much as silence"*.



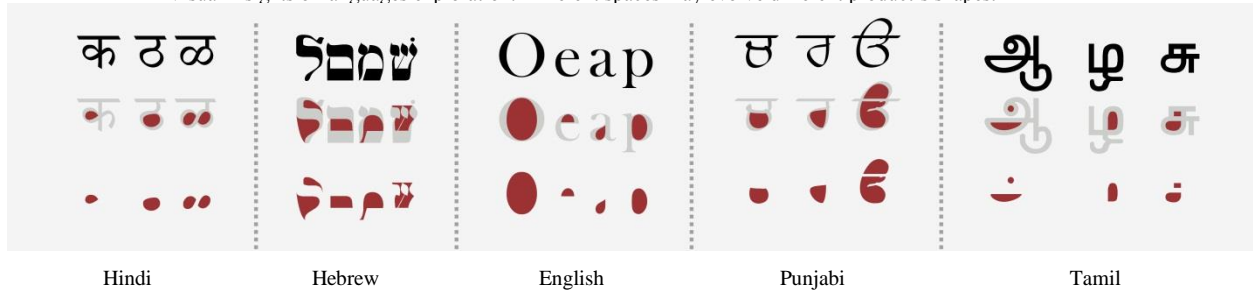
Picture E: **The Magic of Emptiness in Visual Art** – Architect Frank Gehry, Sculptors: Henry Moore; Anish Kapoor

Artists use empty spaces for some composition, balance reasons, overlapping things to create the illusion of space (Pic. E). **Henry Moore** (1898-1986) explains: *"Sculpture is the art of the hole and the lump"*, the way around the sculpture material is less important than the whole space it defines. These kinds of processes produce spaces that hover between the specific and the generic, the symbolized and the abstract. The Museum Guggenheim Bilbao in Spain was amazing designed by Frank Gehry (b.1929). He explains his design process: *"I work from the inside out."* Anish Kapoor (b.1954), the nowadays artist star, explain his way of designing spaces: *"The fear of the emptiness that it implies keeps me going."* Artists use 'Emptiness' as a crucial factor of their creativity, and main material of final output. Śūnyatā is a tangible material can be formed by artists, reflecting their own inner psyche, like water reflect the moon at night.

Śūnyatā Praxis: Practical STM Research - empty spaces as an object

Human language, spoken or signed, is a cognitive ability to learn and use systems of complex communication, encoded into secondary media using auditory, visual, or tactile stimuli. There are about 7,000 natural languages and dialects, rely on the process of understanding visual signs with particular semantic meanings. This process crunches some language symbols, to form sequences known as morphemes, words, and phrases. Language is the main human engine for any culture, resource dominance that creates arts, religions and myths, arts and crafts. It also shapes our mind and soul. We think, feel and imagine by silent words. When we read a word, the type form of it is recognized by early learning and habitual experience. Visually, the word “BIKE”, for example, has a different linear formation than “DANGER”: Every formation here becomes an image that identified some content. These words’ contours form different identities in three crucial aspects: One, the word formation of “BIKE” becomes an icon of a real image of a bike and any bike. This icon will be ever recognized by the reader, and will be set permanently burned and memorized into his Visual Vocabulary. Second, the “DANGER” icon is semantically brain-translated to a personal meaning, based on his life experiences. The word formation can stay, but its meaning can get different semantic approaches and effects by time, experience, and circumstance. Third, usable words: semantics process dominates the reading, because of human survival necessities. Words like ‘doctor’, ‘water’, ‘good’, ‘bad’, ‘toxic’, ‘food’, etc. are needed as “ready to use” formations for the mind recognition, understanding, and in the crucial process of decision making. Different words, by reading, become varied icons for the mind, and stock of senses for the human emotional existence. Therefore, the reading is fast and limited by time, meanwhile skipping unseen components - unless there are some obstacles of ambiguity in written mistakes, or understanding. The psychological Gestalt method coined that the whole is greater than the sum of its parts. The human eye sees objects in their entirety before perceiving their individual parts, one of the key principles of Gestalt system is reification: the constructive aspect of perception, by which the experienced percept contains more explicit spatial information than the sensory stimulus on which it is based. We coin it visual nanosyntax, the imaginative molecular constructive spaces. For example: Let use the letter “G”; first we will use X for the “G” *positive* space and then ‘Y’ for the “G” *negative* space. In this case we can calculate X, the unseen space, as a negation factor and state: $Y > X$ or otherwise $X > Y$; but anyway - we will always accept that $X + Y = 1$. Hence, a letter is a whole entity unit, composed from the contrast seen-and-unseen mixed ingredients that cannot function separately. STM use separation to expose unseen spaces in letters for getting authentic visual vocabulary that can identify cultural background. In ancient time products could be identified by the style that delivered its local aesthetic values; Sumerian Clay Tablet, Japanese Teapots, African Clay Pots, or Katputli Puppets from Rajasthan – all varied product design was a cultural say, expression and proud. The postmodern globalization, by its mass marketing, erased these cultural flavors differences, flat and unifies the look of products. STM provide an opportunity to get back the flourish and authentic of forms and shapes. We are presenting some of Śūnyatā toolbox method in two research levels: one, exploring alphabets of many cultures, study the interaction of positive and negative spaces, the spaces among letters, words and lines, and the differences and uniqueness to other alphabets. Second, converting the “empty unites” to 3D objects, as a product.

Visual insights of languages exploration. Different spaces may evolve different product's shapes.



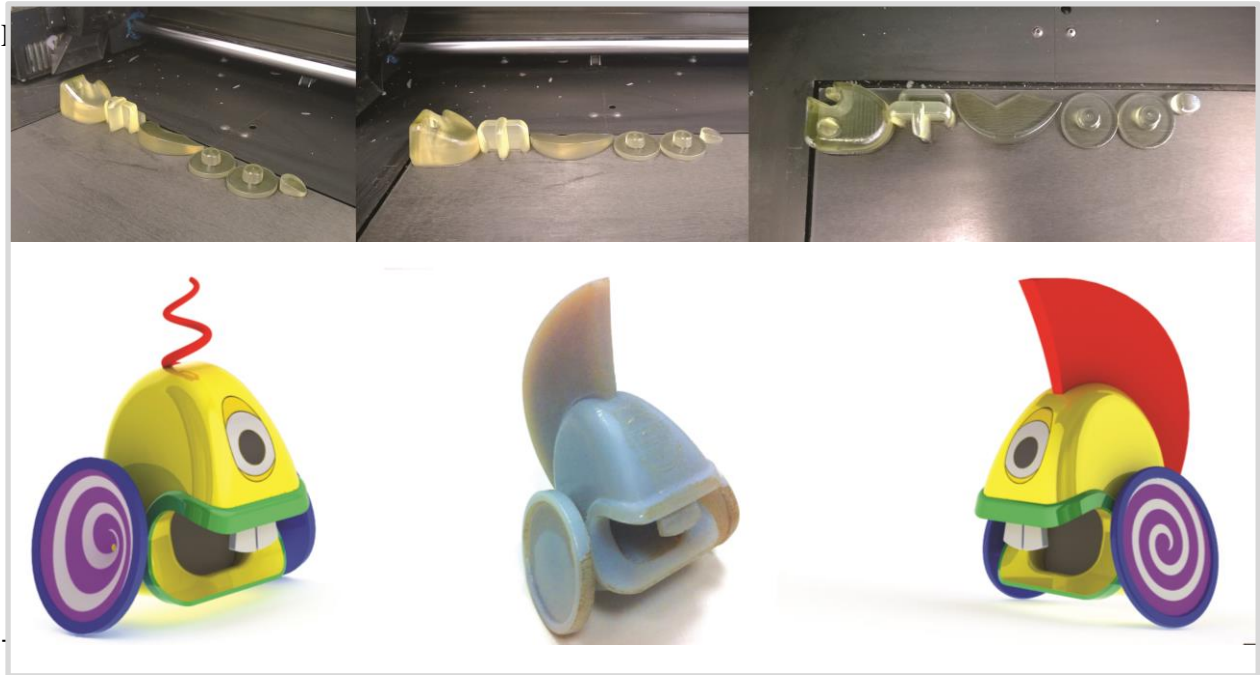
To explain the simplicity of *Śūnyatā toolbox* implementations we present a collection of design in three versions, when the only difference is by its shapes. In this article, we present an inspiration method of visual vocabulary in 2D and 3D, toolbox of forms and formation syntax; based on diverse typefaces structure as a visual design resource. We present here just a part of toy collection to figurate the use of emptiness as a tangible material, and as a potential for designers to profit authentic forms from their own mother-tongue alphabet.



One of the negative spaces is been taken out, and a toy is been evolve from the shape called – Hindi Baby Loco Fly



One of the negative spaces is been taken out, and a toy is been evolve from the shape called – Hindi Baby Loco Toy



Loco Toy made by 3D printer. The letter shape stimulates imagination, leads to creative products.

These sample do not contain any cultural semantic, but present just the STM model. Therefore, Shunyata method will need to challenge local researches in order to to reach the beauty of lettering as a product proud. We tend to believe that Shnyata will bridge typographers with product design to a mutual cultural experience, as another layer of using mother tounge as an inspiration spring's reservoir.

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